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THE  
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SCANDINAVIAN  
WRITERS

By  
HOWARD W. COOK

DEPARTMENT OF  
LITERATURE

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# The Scandinavian Languages

THE Scandinavian languages include the Icelandic, Danish, Swedish, and Norwegian dialects. The Icelandic or Old Norse, which was the common language of Denmark, Sweden, and Norway, in the ninth century, was carried into Iceland, where, to the present time, it has wonderfully retained its early characteristics. The written alphabet was called runic, and the letters, runes, of which the most ancient specimens are the inscriptions on rune stones, rings, and wooden tablets.

The Danish and Swedish may be called the New Norse languages; they began to assume a character distinct from the Old Norse about the beginning of the twelfth century. The Danish language is not confined to Denmark, but is used in the literature and by the cultivated society of Norway.

The Swedish is the most musical of the Scandinavian dialects, its pronunciation being remarkably soft and agreeable. Its character is more purely Norse than the Danish, which has been greatly affected by its contact with the German.

The Norwegian exists only in the form of dialects spoken by the peasantry. It is distinguished from the other two by a rich vocabulary of words peculiar to itself, and by its own pronunciation and peculiar construction; only literary cultivation is wanted to make it an independent language like the others.

## PRONUNCIATION OF PROPER NAMES

The vowels *a*, *e*, and *i* in the middle of words are pronounced much as in Italian.

*aa* = long *o*, as in post or pole.

*e* final is sounded, as in German; thus *Louisë*, *Merlë*, etc.

*d* final is nearly always elided; thus *Raastad* = *Rösta*.

*g* before *e* or *i* is hard; thus *Ringëby*, not *Rinjëby*.

*j* = the English *y*; thus *Bojer* = *Boyer*, *Jens* = *Yens*.

*l* before another consonant is sounded; thus, *Hölm*, not *Home*.

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# SCANDINAVIAN WRITERS

By HOWARD W. COOK, *Author of "Our Poets of To-Day"*

MENTOR  
GRAVURES

HANS ANDERSEN

HENRIK IBSEN

SELMA LAGERLÖF



PORTRAIT OF HANS CHRISTIAN ANDERSEN

MENTOR  
GRAVURES

BJÖRNSTJERNE  
BJÖRNSSON

GEORG BRANDES

JOHAN BOJER



JUST as the literature of the ancient Greeks found its source in that classic and beautiful mythology that has come down to us today, so did the literature of Scandinavia find its beginning in a mythology that, to many, is as rich as that of Greece.

It was after the retreat of the ice cap, of the Glacial period, that settlement was begun in that part of the world which was later to be known as Scandinavia; the very geography of the country, with its rugged, irregular coast-line, made the selection of hardy gods a natural choice. Today Scandinavia is a name generally applied to Norway, Sweden and Denmark (including Iceland) and there, amidst fiords (fyords) that are famous the world over for their natural beauty, great timberlands, rich mineral deposits and fertile fields, were born those that became masters of Scandinavian literature, those that have faithfully and eloquently carried on in poems, tales, plays and novels the best of Scandinavian mythology. Rob Scandinavian literature of its mythology, or "sagas," and you will find that the productions of its early writers, and much that is most worth while in its moderns, melt away like the snows of Norway under the spring thaw.



Hans Christian Andersen dabbled in many forms of writing before he achieved immortal success with his fairy tales, born of the Scandinavian sagas.\* "The Wonderful Adventures of Nils" would have been sorry adventures if Selma Lagerlöf, as a child, had never heard the legends of her native land told by the old folk at Marbacka Manor, Sunne, in the province of Värmland, Sweden. And this influence is felt even in reading the radical and modern Ibsen, particularly in that unusual piece of play writing, "The Wild Duck."



ESAIAS TEGNÉR

To study intelligently, therefore, these Northerners, with their love of soul introspection, which many of our English critics have noted, and as is exemplified today in the writings of Johan Bojer and so many of the other moderns, it is necessary to turn back to a brief survey of the folk-lore that forms the very solid foundation of Scandinavian romantic literature.

The mythology of Scandinavia abounds in tales of spirits, demons, elves, dwarfs, giants, swan-maidens and norns (fates). The nature gods are few, and most of the prominent ones are a part of folk-lore. The first conversion of the Northern Teutons to Christianity was about 1000 A. D., and their mythology, essentially national in character and spirit, shows its native sources at about that date.

High above all the other Northern gods sat Odin, like the Greek Zeus. He is pictured as an old man, powerful but kind. His opposite, or opposing force (a sort of Satan), is Loki. Then follow in lesser importance but on occasion equally significant, Thor, performer of valiant deeds; Balder, the fair; and Frigg, the goddess of the housewife. The highest seat of the gods was at the ash-tree, Yggdrasil (ig'-dra-sil). Under it was a beautiful hall that stood by a spring, and, out of it, came the three norns (or fate spirits), Urdhr (Has-Been), Verdhandi (Being), and Skuld (Will-Be). "These three write upon a shield the destiny of man."

These gods and their deeds furnished subjects for song and prose and play for a race, whose writers, as Professor Laurence Marcellus Larson says, "not only achieved recognition in their own lands but found a place in the competition for leadership in the world at large."

## *The Nobel Prize for Literature*

In this competition for world leadership in literature a great impetus was given to writing as a fine art by the Swedish chemist and engineer, Alfred Bernhard Nobel. This man, who, among his other achievements numbered the invention of dynamite, amassed a fortune. The bulk of his estate he left, upon his death, for the establishment of five prizes, each worth about forty thousand dollars, to be awarded annually, without dis-

\*Ancient Scandinavian legendary and historical narratives, related or sung by the early Northern bards.



inction of nationality. This award has been conferred with almost continuous regularity, each year since the death of Nobel in 1896. The first prize is awarded for eminence in physical science; the second, chemistry; the third, physiology; the fourth, the most remarkable literary work, and the fifth for the greatest service to the cause of universal brotherhood.

Among these immortals of literary distinction sits Selma Lagerlöf of Sweden, the only woman that has, so far, won the Nobel Prize for Literature. Miss Lagerlöf is of a country that early took its stand for woman's suffrage, and boasts such a master mind in the field of feminist philosophy as that of the distinguished Ellen Key.

## *Ellen Key*

Born at Sundsholm, Smaland, in Sweden, in 1849, the daughter of Emil Key (kay), politician, Ellen was educated at home, and, in her twentieth year, became secretary to her father, who was a member of the Riksdag, or parliament. As the writings of Selma Lagerlöf, with but few exceptions, are steeped in the romantic fantasy of her people, the writings of Ellen Key are almost the direct opposite. While other Scandinavian writers have made bold with much that is of a radical turn in politics, love and socialism, Miss Key has, without doubt, been the leader of them all.

As early as 1870 Ellen Key was a contributor to periodicals, on literary, historical and sociological subjects. When her father lost his fortune, the daughter became a school-teacher.

From 1899 to 1910 Ellen Key lived abroad, but the success of her books enabled her at length to make a home for herself in her home country.

Miss Key is known throughout the world as an ardent feminist, with views of love and marriage that startled the conventions some years ago, and exposed Miss Key to unwarranted abuse. This, however, was offset by the admiration of such thinkers as Maeterlinck, Bernard Shaw and Georg Brandes.

Her books have found their way into many tongues, and, in English,

we have the following well-known titles: "The Century of the Child" (1909); "Love and Ethics" (1911); "The Morality of Woman" (1911); "The Woman Movement" (1912); "The Renaissance of Motherhood," and "The Younger Generation" (1914).

Aside from Miss Lagerlöf and Miss Key, those that do their reading only in the English language have had but few



BIRTHPLACE OF HANS CHRISTIAN ANDERSEN,  
ODENSE, DENMARK



# SCANDINAVIAN WRITERS

opportunities to study the Scandinavian woman writer. In Denmark, the plays of Emma Gad hold a significant place in contemporary letters and the fiction of Sophie Elhan is ranked as worthy of consideration in contemporary writing of Sweden.

It would seem that, according to statistics, the modern Scandinavian chooses for his own reading, first the writings of Björnson, then Ibsen, Brandes and Knut Hamsun.

## *Björnson—Best Seller!*

The Press Department of the Danish Legation at Washington is responsible for the figures that 3,000,000 copies of Björnson's books and 2,750,000 copies of Ibsen's works have been sold in Denmark and Norway. Dr. Brandes' books have had a Scandinavian circulation of 541,000 copies, and Knut Hamsun, whose realistic style of fiction has won him many followers among his countrymen, has enjoyed a sale of 578,000 copies.

Every American college offers some work on Ibsen, and, in America, practically every well read man and woman knows something of this playwright, whose plays gave Nazimova her dramatic start in the United States. Judged in their entirety, however, Scandinavian favorites are just beginning to be appreciated by American readers.



BJÖRNSTJERNE BJÖRNSON

With his friend, Edward Grieg, the eminent Norwegian composer, at the latter's home in Bergen, Norway. From a photograph taken shortly before the death of Grieg, in 1907

## *Tegnér, Swedish Poet*

Esaias Tegnér, had he written no other thing than that remarkable piece of epic poetry, "Fridthjof's Saga" (frid-thiof's sah-ga) would deserve a place among the world's great poets. In this poem, which traverses all the human and spiritual emotions to which man is heir, Tegnér has exercised to the full his happy faculty for combining the popular and the classic in verse. "Fridthjof's Saga" has become the national poem of the Swedish people and has been translated into all European tongues. It has twenty-two different English translations.

Tegnér was born at Kyrkerud, Sweden, on November 13, 1782. His father's early death caused the son to take a position in the assessor's office as a clerk, but, early, it was discovered that the youth deserved better things. His greatest delight was to sit in his room reading Homer, and he had to be fairly dragged to the sleighing parties in which the others of his age delighted. He entered the University at Lund, and eventually



became an instructor there. The honors of professor and pastor became his, and finally that of bishop, when he retired from life in the little University town, and sought rural solitude in Vexio.

As uneventful as this brief synopsis of a great poet's life seems, it was rich with dreams, the dreams of a singer-priest who sang not so much of things ecclesiastical as romantic. He found in the old sagas material for a romantic cycle, and produced a picture of Viking love and life that will surely live as long as humanity itself.

"The lyric inspiration," says Dr. Brandes, of Tegnér, "early reveals itself as an innate tendency to enthusiasm for everything that stands out in bold relief from the gray and prosaic background of everyday life. All deeds of heroic valor; all brilliant honors, let them be gained as they may, attract him by their radiance."



Photograph by Paul Thompson

GEORG BRANDES



HENRIK IBSEN

It is difficult to transcribe even a small part of the beauty of Tegnér's massive "Saga," but the following extract will convey something of its theme and style:

"Ho, watchman, tell! How late may be the hour?  
Will this dark night forever find no end?  
A blood-stained moon peeps forth from clouds that lower,  
In tearful mood the stars their presence lend,  
As though in league with old-time, youthful power,  
My mocking pulses through my veins the life blood send.  
With ev'ry throb how boundless is the anguish,  
Alas! my torn and bleeding heart must languish!"

## *A Danish Poet*

It has been said that in Danish literature no writer is more beloved than the poet Oehlenschläger. A study of the literary training of the best known Scandinavian writers of today, and of an earlier period, shows the influence of this man upon their work.

According to Tegnér's own statement, he obtained the idea for his "Fridthjof" from Oehlenschläger's "Helge," and, in Denmark, it is said that the Danes have never been able to understand how the imitation became so much more famous than the original.

Just how Tegnér regarded this fellow-poet, and honored him, is recorded as follows: "The students



at Lund had invited Oehlenschläger to be present at their commencement, and when Tegnér learned this, he resolved to avail himself of the opportunity to crown Adam Oehlenschläger with one of the laurel wreaths designed for the magisters of the day. A Swedish idea, and a poetic one, too! Moreover, the idea of a noble, not vain poet! So far removed was Tegnér from every exaggerated effort to obtain recognition that it seemed to him quite natural to crown another as his master. He had finished his address and called upon the rector to confer the degrees of master of arts, when turning to Oehlenschläger, who stood by the high altar in the cathedral, he once more took up the word, and thus accosted the rector:



ELLEN KEY

Ere you begin to distribute the laurels, hand one to me;  
Not for myself, but for one through whom I to all would pay honor.  
The Adam of skalds is here, the king of Northern poets,  
Heir to the throne in poesy's realm, for the throne is Goethe's.

"And amid the din of kettle-drums, trumpets and cannons, he placed the wreath on Oehlenschläger's head. . . . It was a grand and a beautiful moment, and the remembrance of it has tended to fraternize the Northern people as little else could have done."

In comparison with Oehlenschläger, the poetry of Casper Johannes Boye is rather sentimental and falls short of the vigorous poetry of the former. Translators have found it pleasing in various other tongues, but Charles Wharton Stock, in his "Anthology of Swedish lyrics," chooses in the place of the poet Boye, Karl Mikael Bellman, the favorite

of Selma Lagerlöf, as the master of light lyric verse.

Karl Mikael Bellman was born in 1740. He was the greatest Swedish poet of his century, according to the major critics, if not of the entire literature. He composed his best work impromptu to music and many of these poems have appeared in English.

## *A Nobel Prize Poet*

In 1916 the Nobel prize for literature was awarded to Verner von Heidenstam, an imaginative realist



INTERIOR, ELLEN KEY'S HOME, SWEDEN





AUGUST STRINDBERG

of unusual powers. His poems seem to express the new aspiration toward nationality that is evidenced in so many of the leading writers of our day. Von Heidenstam is conceded to be the leading present-day poet of Sweden. The following, translated from "Fellow Citizens," is a good example of his art:

"As sure as we have a fatherland  
We are heirs to it one with another,  
By common right, in an equal band  
The rich and his needy brother.  
Let each have his voice, as we did of old  
When a shield was the freeman's measure,  
And not all be weighed like sacks of gold  
By a merchant counting his treasure.

.....  
'Tis a shame to do as we oft have done—  
Give strangers the highest places,  
But beat our own doors with many a stone  
And publish our own disgraces.  
We are weary of bleeding by our own knife,  
When the heart from the head we sever;  
We would be as one folk with a single life,  
Which we are, and shall be forever."

## *A Many-Sided Genius*

Few writers have been the subject of more academic discussion, pro and con, than August Strindberg, "an extremely marked and many-sided genius."

While he should perhaps come under the discussion of the Scandinavian playwrights, his poetic efforts, no mean ones by the way, deserve consideration with the best of Scandinavia's poets.

Strindberg, declared by many to be "a mad poet," is really the founder of the modern realistic school in Sweden. His writings are, accordingly, often unbalanced, but, at times, reveal a fine sense of the true and the beautiful.

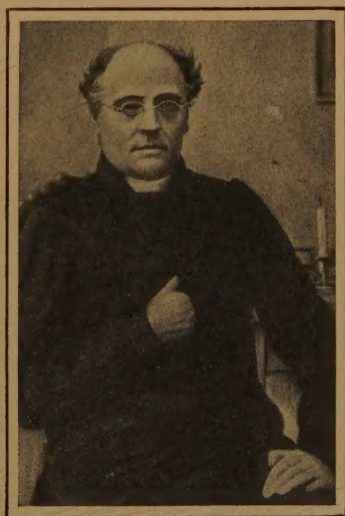
Some of his most unusual writings have been declared the work of genius. Others have been denounced as the wandering utterances of a madman. But was not this same madness attributed to the American, Edgar Allen Poe? It is difficult to discuss briefly the lasting quality of Strindberg's writing (he was born in 1849 and died in 1912), but the following poem, taken from many examples that have found their way into the English language, seems worthy of quotation, different as it is in tone from his plays, essays and novels.

### SABBATH EVE

Mirror-still the bay, no breeze molesting,  
Sailors drop the sail, the mill is resting.  
Oxen to the verdant fields may fare now,  
All things for the day of peace, prepare now.

.....  
Children's dolls are lying in disorder  
Under tulip blossoms by the border.  
In the grass a ball, well hid from spying,  
In the water-butt a trumpet's lying.

.....  
While the warm June night, so softly drowes,  
And no breeze the weather-vane arouses,  
On the shore the waves are lightly sounding,  
Where the swell of last week's storm is pounding.



JOHAN LUDVIG RUNEBERG



# SCANDINAVIAN WRITERS

Scandinavia may well be proud of her poets, and while we of the English-speaking tongue are inclined to look upon Scandinavian letters as productive mainly of play, tale or propaganda, there remains much for us to discover in the Northern poetry. Henry Wadsworth Longfellow found material for some of his longer poems in his study of Scandinavian poetry. His research among the poets of the North is discussed by him in his "Poets and Poetry of Europe"; and his famous "Children of the Lord's Supper" is a direct and beautiful translation of Esaias Tegnér's poem-plea for Prayer and Innocence to be Life's guides.

## *Some Playwrights of the North*

Nearly all Scandinavian genius finds some outlet in play-writing form. Certain it is that every Scandinavian novelist has the sense of dramatic value highly developed in his works. Johan Bojer in "The Power of a Lie," and "Treacherous Ground" works to climaxes that would not be unsuitable for the moving picture "thriller." A similar method is used by Miss Lagerlöf in "Gosta Berling," and it is a well-known asset of the master playwright, Ibsen. From Hans Andersen to Bojer, the Scandinavian writer has produced, with telling effect, this dramatic gift, which is almost a national one. The theater has been the training school for many a Scandinavian fiction writer of note.

Hjalmar Bergstrom, the Danish playwright, has carried out these traditions in his internationally famed play, "Karen Borneman." When it was produced in 1907 such a storm of protest followed its wake that it had to be withdrawn. It was published in English in 1913, and reveals the work of an iconoclast (a destroyer of ideals) with a tendency towards humor of a rather coarse type.

The ban has since been lifted on this particular work, and "Lynggaard and Company" also has found its way into print for the edification of English readers.

Knut Hamsun, whose novels are so popular in his own country, has not so far been welcomed with a similar popularity in the United States. Several of his novels were published in America, but went begging for an audience. Hamsun also has written many successful plays, as has his predecessor, Björnstjerne Björnson (see Monograph Number 4). Mention also should be made of Hans Aanrud, Ernst Didring, and a dozen others. The limited translations of



SELMA LAGERLÖF



THE HOME OF MISS LAGERLÖF

At Marbacka, Värmland, Sweden, where she was born





SELMA LAGERLÖF

On her farm

their work into English has prevented their becoming widely known beyond the borders of Scandinavia.

## *Jens Peter Jacobsen*

As Georg Brandes found new paths for the critic, so Jens Jacobsen is accredited the honor of having been creative artist enough to mold his native language into a medium fit for modern ideas. Born in Jutland in 1847, he began at an early age to write poetry, to devour the writings of Hans Christian Andersen, and to prepare himself for the writing of that great novel, "Marie Grubbe."

In the spring of 1873, he wrote from Copenhagen to Edward Brandes (brother to Georg): "Just think, I get up every morning at eleven and go to the Royal Library, where I read old documents and letters, and lies, and descriptions of murder, adultery, corn rates, market prices, gardening, the siege of Copenhagen, divorce proceedings, christenings, estate registers, genealogies, and funeral sermons. All this is to become a

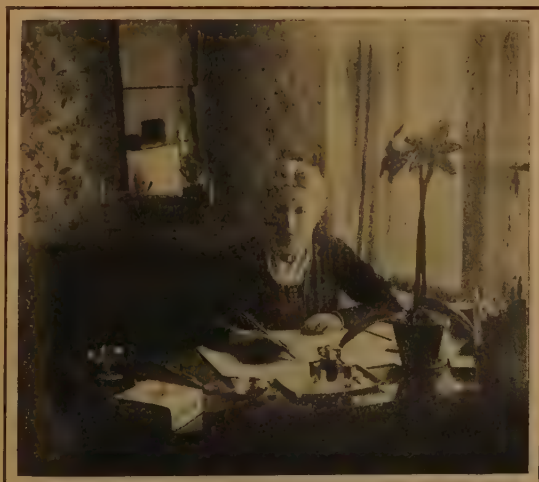
wonderful novel to be called 'Mistress Marie Grubbe, Interiors from the Seventeenth Century.'" The completed book was published in 1876. Ill health, however, prevented this gifted artist from ever becoming a prolific writer, and he died in 1885, leaving as a monument his "Marie Grubbe," a book that Brandes has called "one of the greatest masterpieces in Danish literature."

## *A Norwegian-American*

Scandinavia has, in most instances, found America a willing and appreciative audience, but no writer from her land has done more towards promoting the good things in Scandinavian literature in the United States than Hjalmar Hjorth (hyalmar hyorth) Boyesen.

Born at Frederiksvärn, Norway, on September 23, 1848, Boyesen lived in his native land until his twenty-first birthday, when he sailed for America to become editor of *The Fremad-Scandinavian Journal*, and to take a professorship at Cornell University.

Boyesen's mastery of the English language became a delight to all with whom he came in contact, and he was soon a popular writer in both English prose and verse. Like Joseph Conrad, he became a master of his adopted language.



MISS LAGERLÖF

In her study at Marbacka



In 1880 a professorship at Columbia was accepted by Boyesen, and this he held until his death on October 4, 1895.

If one would know just how far a foreigner may go as a novelist in another language, he will do well to read "Gunnar, a Norse Romance" or "A Daughter of the Philistines," both from the pen of the rightly called Norwegian-American novelist, Hjalmar Hjorth Boyesen. His essays on "Scandinavian Literature" and his collected poems under the title of "Idyls of Norway" are recommended for the beginner in Scandinavian study.

He was also author of several successful plays produced in New York and other American cities.



SNORRI STURLUSON (1178-1241)

Icelandic historian and statesman, and author of Norse annals and mythological prose. His narratives, based on chronicles, legend and tradition, are classics of the North, and have been translated into many languages.

## *A Popular Epic Poet*

"I was allowed to read Tegnér and Runeberg and Andersen, though only twice each winter," says Selma Lagerlöf, in recounting the literary events of her childhood. "In that way, I came by my first big debt."

It would seem that much this same idea of indebtedness is held by most true sons and daughters of Sweden, for they know their Tegnér, Runeberg, Strindberg, and Lagerlöf even as we know our Shakespeare, Dickens, Thackeray, Hawthorne—and should know our Whitman.

Runeberg's great national epic, "Fänrik Ståls Sägner," contains some of the most beautiful poetry in modern literature, according to those that have made a study of his work. Many of this popular poet's works have become well known in English.

Mr. Stork gives us the following exquisite translation of Runeberg's "Tears":

When o'er the crested wood the sun  
uprising,  
Has made the valley dew-drops gleam,  
a maiden  
With tears of joy went forth to meet  
her lover,  
Who, looking in her eyes addressed her,  
smiling:  
"You wept at my departure; now return-  
ing  
I once again behold you weep. Kind  
maiden,  
What is the difference in these tears,  
pray tell me?"



JOHANN SIGURJONSSON, PLAYWRIGHT

Born in 1880, he is the most notable of the modern Icelandic authors. His "Eyvind of the Hills" and "Hraun Farm" have won him a sympathetic hearing in Europe and America.



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# SCANDINAVIAN WRITERS

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“Just the same difference,” the maid said softly,  
“As between evening dew and dew of morning;  
One kind the sun lights up and then disperses;  
The other hides in darkness all the night long.”

Johan Ludvig Runeberg was born in 1804. His earliest writings were for newspapers, which he abandoned to become a teacher, poet and dramatist. He died in 1877.

## *The Scandinavian Language in America*

Not only has the Scandinavian novel and play taken its place with the best that has been written along these lines by the other nations of the world, but the language itself has been taught in American colleges since 1858, when New York University had the distinction of being the first American institution of learning to offer Scandinavian language in its course. The professorship was in charge of Paul G. Sinding.



HOLGER HENRIK DRACHMANN  
Distinguished Danish poet and prose writer  
(1846-1908)

The University of Wisconsin followed suit in 1869, and the study of Old Norse literature and Norse mythology flourished accordingly.

Today we are fortunate in possessing excellent translations of “Eddas” of Samund the Wise and Snorri; the legendary recitals of the *skalds*, or bards, and the immortal sagas of the heroic North.

It was Andersen who first drew us to the genius of the Scandinavian writer, and since his time, has come a procession of worthy successors—writers that give us the beauty of poetry in their prose, or again a flavor of modernity and scholarly research that stimulates thought. There is a broad human heart-beat in their novels that makes the whole world of readers akin.

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## SUPPLEMENTARY READING

ESSAYS ON SCANDINAVIAN LITERATURE - - - - -	By H. H. Boyesen
EMINENT AUTHORS OF THE NINETEENTH CENTURY* - - - - -	By Georg Brandes
REMINISCENCES OF MY CHILDHOOD AND YOUTH - - - - -	By Georg Brandes
THE STORY OF MY LIFE - - - - -	By Hans Christian Andersen
HENRIK IBSEN - - - - -	By Henrik Jaeger
SELMA LAGERLÖF—THE WOMAN, HER WORK, HER MESSAGE* - - -	By Harry E. Maule
JOHAN BOJER, A BIOGRAPHY - - - - -	By Carl Gad
ANTHOLOGY OF SWEDISH LYRICS. - - - - -	Translated by Charles Wharton Stork
“MARIE GRUBBE” (Contains biographical material) - - - - -	By J. P. Jacobsen

\* May be found in libraries, if out of print.

\* \* Information concerning the above books may be had on application to the Editor of The Mentor.



# T H E O P E N L E T T E R

"Dear Mentor: Please tell me if the title of a well-known play, 'The Man *Who* Came Back,' is correct English. Several members of my reading club have been discussing the question."

The title "The Man *Who* Came Back" is not proper, according to the highest standards of English in present-day use. The title should read, "The Man *That* Came Back." One should not say, "The man *who* did this" any more than, "The hat *which* hangs there." If anyone asked you, "*Which* hat do you want?" you should say in reply, "The hat *that* hangs there."

There are few periodicals or books in the English language in which there are not several examples of the improper use of "who," "which" and "that."

Mark Twain wrote good English, and knew the values of the pronouns. The title of one of his best stories is "The Man *That* Corrupted Hadleyburg"—not "The Man *Who* Corrupted Hadleyburg."

For guidance in the matter, one should keep in mind the following rule:

"That," when properly used, introduces something in a sentence *without which the antecedent is not fully defined*; whereas "which" and "who," when properly used, *introduce a new fact* concerning the antecedent, or *give a fuller definition* of it.

You should not, therefore, say "The man *who* came back," but "The man *that* came back," because "came back" defines the antecedent "man" and is nec-

essary in order to complete the statement concerning the man.

If, however, we *introduce a new fact* concerning the antecedent, we use "who" or "which." For example:

"This box, *which* looks like solid silver, is simply plated."

"That man, *who* seemed to you to be a stranger, is my brother."

The rule is a clear and simple enough guide in most cases, but sentences, occasionally, come to mind in which the choice of one or other of the three relative pronouns is a matter of nice judgment. As a general principle of usage, it is well to remember that "who" and "which" are *definite* pronouns, and "that" is *indefinite*. Therefore, don't overwork "who" and "which." Give

our faithful, serviceable pronoun "that" a place in the sun, and it will repay you in the smoothness with which your sentences will run.

★ ★ ★

Although it may seem whimsical, it is entirely grammatical to say that *that* that *that* person used in writing is not that *that* he should have used. If, when you read this sentence, you lay stress on the "thats" that are in italics, you will see that it is correct; and, also, you will see that the pronoun "that" has possibilities unrealized by many of us.

*W. S. Moffat*  
EDITOR



JOHAN BOJER AND FAMILY

Photographed at his home, Christiania, Norway







## MASTERS OF SCANDINAVIAN LITERATURE

*Hans Christian Andersen*

ONE

**O**NCE upon a time a little boy sat in the back room of a shoemaker's shop and cut into royal robes, for puppet kings and queens and fairies, bits of bright colored rags that he had collected from Heaven alone knew where. And, when his puppets were dressed, he placed them upon a stage of his own making, where they enacted plays of the boy's imagination—plays, perhaps, that were to be the stories that would, in future years, delight generations of children the world over. For this boy was Hans Christian Andersen, destined to be the writer of the immortal "Andersen's Fairy Tales."

Born at Odense in Funen, Denmark, on April 2, 1805, the son of a sickly young shoemaker, Hans Andersen early showed signs of an imaginative temperament that was fostered by the indulgence of his superstitious parents. He read all the plays he could borrow, including those of Shakespeare and the Scandinavian, Holberg. He wanted to be an opera singer, for he adored the stage, and, in September of 1819, he put away his puppets and left his home to seek his fortune in Copenhagen.

There he was taken for a lunatic and snubbed by all with whom he came in contact, save one man—Jonas Collins, director of the Royal Theater there, who found in this strange looking youth, with stranger ways, something that he thought worth while. He interested King Frederick the Sixth in Hans, who sent him to school. Before starting to school, however, the boy published his first book, "The Ghost at Palnatoke's Grave." This was, in 1822. The five years that followed were described by Andersen as being the dreariest and most unhappy of his entire life.

In 1829 Collins considered him sufficiently well educated and Andersen, forthwith, published his fantastic volume, "A Journey on Foot from Homan's Canal to the East Point of Amager." In the same season he published a book of verse and a farce.

Andersen's joy was still the theater. In

spite of his first real success that came with the publication of his novel, "The Improvisatore," in 1835, the same year that marked the first instalment of his Fairy Tales, he continued to write for the theater and to work upon the play form, interspersing these preferred endeavors with those tales that, eventually, were to make him famous throughout the world.

The value of these Fairy Tales was not seen at first, and the demand for them came slowly. Their author, however, continued to produce them, and new series followed successively, the first in 1838, then in 1845, 1847 and 1848 and so on until Christmas of 1872, when his last volume of Fairy Tales was published. It was Europe that first gave this trend of his genius recognition, Denmark slowly following suit. Andersen himself disdained these tales, and continued his efforts to be a successful playwright and novelist.\*

It is almost impossible to select the finest of the great number of tales that make up the accepted best collection of Andersen's Fairy Tales, but one will find in "The Ugly Duckling," "Ole Shut Eye," "Little Turk," "The Chimney Sweep" and "The Shepherdess" something of the magic that Dr. Georg Brandes describes:

"To be understood by child readers, Andersen has been obliged to use the simplest possible words, and, in thus seeking simplicity of style, he finds true poetic beauty, and, in achieving the childlike, proves that the spirit of childhood is essential to true poetry."

Hans Christian Andersen died on August 4, 1875, following injuries he received after a fall from his bed.



HENRIK IBSEN



**T**HERE have been few dramatists of our period that have earned a higher place in the world of letters than Henrik Ibsen, Norwegian playwright and lyric poet. So popular have been his plays that his lyric poetry is quite in the background. As a radical writer, bold with the fully developed powers of pure genius, he has won for himself

a following that encircles the globe and speaks in practically every tongue.

Henrik Ibsen was born in 1828, the son of a merchant. He was apprenticed to an apothecary for seven years, following a brief schooling. He disliked the work, the drudgery of which seemed to have ingrained itself upon his very soul, yet here, in 1847, in his nineteenth year, Henrik began to write poetry.

His associates found him a gloomy companion, and one who left an impression almost sinister upon them. Those who knew him in the little town of Grimstad in those days of apprenticeship declared "he walked about Grimstad like a mystery sealed with seven seals." It was in 1850 that the druggist's clerk determined to take up his studies in Christiania, and, in the same year, published his first book, a blank verse tragedy called "Katilina," which appeared under the pseudonym of Brynjolf Bjarme.

"The Vikings Barrow," a second drama by Ibsen, was acted but not printed in this same year, and both of these plays showed strongly the influence of the Danish poet, Oehlenschläger. A year later his talents began to be recognized and he was appointed stage poet at the theater in Bergen, where, years before, Hans Christian Andersen had enjoyed the same post. Here he studied the stage from every angle, but the originality of the plots that marked his later modern plays was slow in development. He wrote poems, and a sea romance in 1860. What he chose to call Norway's ignorance developed an ironic strain in his work and, from this time on, one finds in his work the acidity of a satirist.

Finally, disgusted with his home conditions, he went to Rome, and there, in 1867, that magnificent lyric dramatic satire "Peer Gynt" was written. Critics are generally agreed that this is the most highly finished of all Ibsen's metrical works. In "Peer Gynt" Ibsen's hero is supposed to be a symbol of the Norwegian nation in all its egotism, vacillation and luke-warm-heartedness that he thought characteristic of his country.

In 1869 Ibsen wrote his first prose drama, "The Young Men's League." Two years later his short lyric poems were collected, and, in this same year, his works were first published in the English language.

It was Germany's war with Denmark and France that made clear to Ibsen that nothing could come from the masses—that the only hope for the future lay in the study of personality, in the development of individual character. This conclusion prompted him to abandon his verse, and "The Pillars of Society" was written in 1877. This much discussed play deals with the problem of hypocrisy in a small community. "A Doll's House" in 1879 showed Ibsen's views regarding individualism in woman. "Ghosts" in 1881 brought down a storm of ill comment in Norway that surprised the playwright, whose answer was "An Enemy of the People." It will be remembered that, in this latter drama, the hero discovers that the drainage of a bathing station is faulty and that the water is impure and dangerous. Naturally, he supposes that the corporation will be grateful for his calling to their attention this insanitary condition—but, instead, they hound him from their midst. It is in this play that the typical Ibsen line appears, "a minority may be right—a majority is always wrong."

"The Wild Duck" was written in 1884, and in 1886 came "Rosmerholm," a study between culture old and new, as it is exemplified between man and woman. The following other plays, all of which have been acted with a certain degree of success in all parts of the world, followed in the sequence given:

"The Lady from the Sea" (1888); "The Master Builder" (1890); "Little Eyolf" (1894); "John Gabriel Burckman" (1896); and "When We Dead Awaken" (1900).

It was Ibsen's belief that a poet should diagnose the diseases of society and not remedy them. This will be seen to be true in almost any of his plays dealing with modern problems, but particularly so in "Ghosts" and "The Master Builder." There is something that savors of Greek tragic intrigue or fate that he has woven into the fabric of modern dramatic literature, and it is this influence that has shown itself most strongly in our modern school of playwrights.

In 1891 Ibsen returned to Christiania, and on his seventieth birthday he received the honors of the world. His health began to decline in 1901, when his mind became weakened, and on May 23, 1906, one of the acknowledged greatest playwrights of an age passed away.



SELMA LAGERLÖF





HONORED by her own generation, and in her own country, no less than throughout the whole civilized world, Selma Lagerlöf has fulfilled the happy portent of her name. For Lagerlöf, literally translated, means 'laurel leaf,' and the absorbing life story of this quiet, calm-eyed little Swedish woman carries the reader from one crowning with laurel to the next." Thus writes Mr. Harry E. Maule in his comprehensive study of this famous woman, "Selma Lagerlöf—The Woman, Her Work and Her Message."

Selma Lagerlöf, to begin at the beginning, is the descendant of Swedish gentlefolk of the landowner class. She was one of a large family of brothers and sisters, and shortly after November 20, 1858, on which date the Lagerlöf family Bible records her birth, she was christened Selma Ottiliana Louisa Lagerlöf. From her early childhood days she seemed destined to play a part of on-looker in life's drama, for, never a strong child, she was unable to live the out-of-door hardy life of her brothers and sisters. Instead, she spent her hours in a land of fantasy, set in the confines of the family chimney corner, but bounded only by the limits of an imagination that would on some later day create some of the most beautiful literature of her time. For Selma Lagerlöf has the soul of a poet, and there are many passages in "The Emperor of Portugal," "Gosta Berling" and "Jerusalem" that, even in their translated form, are admirable examples of prose poems.

The same spirit that seems to move all Scandinavian genius along poetic lines in the earlier stages of its development came to Miss Lagerlöf as follows: "At fifteen I had read all the poets in the house and had written my first verse." Here Miss Lagerlöf remarks that, when she first realized her gift of rhyming, she resolved to become as great as the poets she had read. She had always intended to write novels and plays, but now, at fifteen, she felt that nothing was so desirable as to write great poetry. One evening she became conscious of a gift for rhyming, and the whole night long she lay awake composing verses. But, she goes on to say, of all the verses she wrote at this period, there is only one that she remembers or is pleased with. "And that," she says, "I sometimes whisper to myself as I stand in the shade of the trees and watch the evening sun's light flame over the plain and valley:

It is so dark beneath the lindens  
The winds are so ominously still."

At the age of twenty Miss Lagerlöf secured admission to the Teachers' College at Stockholm where she remained for three years. When her studies there were finished, she received an appointment to teach in a girls' school in the Province of Shane. There, some few efforts made by Miss Lagerlöf along literary lines found

light of day, but, chapter by chapter, as time went on, was growing "The Story of Gosta Berling." In the spring of 1890 a Swedish magazine held a "best novelette" contest. Gosta Berling in his first dress was entered and won the prize! Then a wealthy friend made it possible for the young school-teacher to devote all her efforts to the development of this novel, and, when it was done, the career of Selma Lagerlöf was fair launched. "Gosta Berling" was published in book form in Sweden in 1894.

It is largely a question of taste as to which is the best of Miss Lagerlöf's three great examples of novel writing, "Jerusalem," "The Emperor of Portugal" or "Jerusalem the Second." But, to quote again Mr. Maule, "whichever one of these may be chosen by the critic, one will always be tempted to place on a par with it her great juvenile classics, 'The Wonderful Adventures of Nils' and 'The Further Adventures of Nils.'"

In chronological sequence, "Gosta Berling" was followed by a book of short stories, "Invisible Links," in 1894. Here are examples of stories based on old Swedish saga. In 1897, Miss Lagerlöf published "The Miracles of Anti-Christ" and in 1901 that remarkable book of short stories, "From a Swedish Homestead." "Christ Legends," simple tales of the visible miracles and inner mysteries surrounding Christ from His birth to the time of the Crusades, was published in 1904. The "Nils" books entered the lists of juvenile classics not alone for Sweden but, like Andersen, for the children of all the world, in 1906 and 1907. "The Girl from the Marsh Croft" was published in 1908—another volume of short stories.

In 1907, Miss Lagerlöf was created Doctor of Literature by the University of Uppsala and two years later was awarded the Nobel Prize of \$40,000 for literature. When this prize was given by that body of eighteen Immortals, the Swedish Academy, they announced that the award was made "for reason of the noble idealism, the wealth of imagination, the soulful quality of style which characterize her works." Five years later, in 1914, Dr. Lagerlöf was elected a member of the Academy, thus making her not only the first woman winner of the Nobel Prize for literature, but also the first and only woman member of the Swedish Academy.

Miss Lagerlöf makes her home today (1920) at Marbacka and at her winter place in Falun, Dalarne, and here, continues to be "Sweden's most beloved author."



BJÖRNSTJERNE BJÖRNSON



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## MASTERS OF SCANDINAVIAN LITERATURE

*Björnstjerne Björnson*

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### FOUR



WHEN Björnstjerne Björnson (byernstern byernson) was eleven years old he wrote verses—verses of a sort that made his elders prophesy all sorts of golden literary honors for him,—a prophecy that he was well able to fulfill in the development of a genius that has produced poetry, novels and plays of unusual merit. Björnstjerne was born at the farm-

stead of Bjorgen, Norway, on December 8, 1832, the son of a pastor. At the age of seventeen years, he was sent to school at Christiania, and there he matriculated at the University in 1852. He immediately began work as a journalist, devoting especial efforts to the dramatic criticisms of the publication on which he was engaged.

"Synnöve Solbakken," the first of Björnson's great novels of peasant life, was published in 1857. This, with "Arne," published the year following, are considered to be the two best examples of the pure peasant story in all literature—Björnson, in fact, has bested the Russian novelist at his own game.

These novels by Björnson made a deep impression in both his native country and the world at large, and it seemed as though his wish "to create a new saga in the light of the peasant had been fulfilled." "A Happy Boy" followed in 1860, and in 1868 "The Fisher Maiden."

Like Hans Christian Andersen, and Henrik Ibsen, Björnson, too, served his apprenticeship at the theater in Bergen. He was made director of that institution in 1858. But the theater was not enough to hold his interests, and Björnson became deeply engrossed in politics and took his

stand as a radical agitator. Facing a charge of high treason, he went to Germany, but returned to Norway in 1882. He served as one of the original members of the Nobel Committee, was re-elected in 1900, and, in 1903, was awarded the Nobel prize for literature.

A brief resumé of the works of Björnson certainly places foremost his epic peasant novels. "Bergliot" from his cycle, "Arnljot Gelline," would be a magnificent contribution to the world's lyric poetry from the first poet of any nation. And then, to the other extreme, moves this versatile writer, and produces a popular comedy, "The Newly Married." The pendulum swings back, and it is a romantic tragedy that engages his efforts—"Mary Stuart in Scotland."

In 1870 Björnson published his "Poems and Songs," and, as vehicles for his propaganda on theories of heredity and education, he wrote the two novels, "Flags Are Flying in Town and Port" and "In God's Way."

Björnstjerne Björnson died on April 26, 1919, leaving not only Scandinavian letters but the literature of the world richer by the products of his versatile genius.





# MASTERS OF SCANDINAVIAN LITERATURE

Georg Brandes

## FIVE



HE critical work of Georg Brandes extends over a wider field than most other living authors, and he is a critic who has been gifted with a style so charming, a reason so lucid, that it is small wonder his brilliant writings have found so large a reading public. He counts to his credit up to the present time thirty-three volumes of

history, literature and criticism. Georg Brandes was born in Copenhagen February 4, 1842. He was educated at the University of Copenhagen, and, in 1865, began a tour of Europe for the purpose of acquainting himself with the literature of the respective countries. His first important work was "Aesthetic Studies" (1868), monographs on poets of Denmark that indicated his maturer method of writing. It was not long before Northern Europe was willing to proclaim him her leading critic. He became a leader in literature at the University of Christiania, where his lectures were accorded "the sensation of the hour!" His was a revolt against the classic pose of the eighteenth century.

Since 1858, Dr. Brandes has shown marked ability as a poet, but it was not until 1898 that his poems were collected in book form. The principal volumes of his works include: "Main Streams in the Literature of the Nineteenth Century" (six volumes); "Danish Poets"; "Poems"; "Goethe" (two volumes); "Eminent Authors"; "Shakespeare"; "Lord Beaconsfield"; "Ibsen"; "Björnson"; "Voltaire" and "The World War."

To judge something of the critical style that has made Dr. Brandes a master of contemporary criticism the following extracts from essays on Hans Christian Andersen and Bjørnstjerne Bjørnson seem of timely interest here.

"The nursery story field (that is so splendidly explored by Hans Christian Andersen) lies before us like a large rich flowery plain. Let us freely stroll about this, let us cross it in all directions, now plucking a flower here, now there, rejoicing in its coloring, its beauty, its *loul-ensemble*. These brief little poetic creations stand in the same relation to the poetry of greater compass as little flowers to the trees of the forest. Whoever, on a beautiful day in spring, takes a walk in a forest by the seaside in order to view the beeches in their youthful splendor, with their brown velvety buds encased in light green silk, and, after gazing aloft for awhile,

bends his eyes downward to the earth, will find that the carpet of the forest is as beautiful as its ceiling of tree-tops. Here grow in lowly state many colored anemones, white and dark red mayflowers, yellow stars of Bethlehem, and saxifrage, starwort, buttercups and dandelions. Near together are the buds, the full-blown flowers, and those that already bear seed, the virgin and the fecundated plants, the flowers without fragrance and those with pleasant perfume, the poisonous, and the useful, the healing weed. Frequently the plant that takes the humblest place in the system, as the flowerless fern, is the most beautiful to the eye. Flowers that seem to be complex prove on closer scrutiny to consist of very few leaves, and plants whose bloom seems to be one flower, bear on their top a wealth of blossoms only united by the stalk. So, too, it is with the nursery stories."

"Beyond his fatherland Bjørnstjerne Bjørnson is known as a great poet. To Norway he is more than a poet. Not only has he written beautiful stories, songs, and dramas for his people; he lives the daily life of this people, and holds unbroken intercourse with them. He that has it in his power to create the most refined, the most delicate poetry, does not esteem himself above the rudest tasks, those of the journalist and the popular orator, where there is a question of furthering the moral and political education of the Norwegian people, by combating an error or a lie, or by ensuring the propagation of some simple, but as yet unrecognized truth. There emanates from him a breath of life. Where his spirit now penetrates there follows a development of self-knowledge and love of truth, national faults are shaken off, a growing interest is manifested in all intellectual topics, all public affairs and a wholesome self-confidence appears side by side with this interest. He has grasped the significance of the poet's mission in its broadest sense."

Mr. Brandes is a member of the American Academy of Arts and Sciences. His present residence is in Copenhagen.



JOHAN BOJER



**I**F Johan Bojer (yohan boyer) had written but one book and that book were "The Great Hunger," he might well have said, "I have made my contribution to the world's literature, and upon this work do I stand or fall." This is a novel that has placed Johan Bojer among leading contemporary writers. He is a writer whose

genius gathers its audience from both the class and mass. Just as "Jean Christophe," that stupendous work of Romain Rolland, has gradually made itself known to an ever increasing audience of English readers, so "The Great Hunger" made its stride into the place among books known as "standard novels."

Johan Bojer is but 45 years old, and, however fine "The Great Hunger" may be, it is, in no sense, the single flash of a meteoric writer. The man has not yet reached the zenith of his talents, although one may now trace in his writings the continued sharp and clearly defined spiritual sensitiveness that seems the vital fundamental in his work. This is shown in "The Face of the World," a novel that came after "The Great Hunger," and which for sheer artistry and exquisite feeling is, in the opinion of many critics, superior to his much read, "The Great Hunger." In the former he tells the story of a man that yearns to lift from the shoulders of men the burdens that keep them from both spiritual and mental development.

In "The Great Hunger" Johan Bojer works on a more expansive theme and gives us the story of Everyman's unrest and craving for that something which he can not express. But Bojer does not merely diagnose, as did Ibsen. Judge from these lines taken from "The Great Hunger," when Peer Holm, the hero, has gone down into the depths from the heights of worldly success, and Fate, not content that his cup is well nigh running over, decrees that his youngest child shall be devoured by a neighbor's dog. But a drought comes and Peer, who has managed to secure some seed for himself, goes in the early morning into the field of that neighbor whose dog has caused this latest tragedy.

"I took the grain in a basket, climbed over the neighbor's fence and began to sow. No sign of life in the house; the sheriff's officer had come over and shot the dog the day before; no doubt the brazier and his wife were lying sleeping, dreaming maybe of enemies all around, trying their best to do them harm.

"Dear friend, is there any need to tell the rest? Just think, though, how one man may give away a kingdom, and it costs him nothing, and another may give up a few handfuls of corn, and it means to him not only all that he has, but a world of struggle and passion before he can bring his soul to make that gift. Do you think that is nothing? As for me—I did not do

this for Christ's sake, or because I loved my enemy; but because, standing upon the ruins of my life, I felt a vast responsibility. Mankind must arise, and be better than the blind powers that order its ways; in the midst of its sorrows it must take heed that the god-like does not die. The spark of eternity was once more aglow in me, and said: 'Let there be light.'

"And more and more it came home to me that it is man himself that must create the Divine in heaven and on earth—that that is his triumph over the dead omnipotence of the universe. Therefore I went out and sowed the corn in my enemy's field, that God might exist.

"Ah, if you had known that moment! It was as if the air about me grew alive with voices. It was as though all the unfortunates I had seen and known were bearing me company; more and more they came; the dead, too, were joined to us, an army from times past and long ago."

Like Strindberg, Johan Bojer was the son of a woman servant. As his mother could not keep him with her he was put out to nurse in the country where the greater part of his childhood was spent on the other side of the fiord (fyord), at Rissen. He fished in the fiord, tended cattle in the field in summer and went once a week to school to stay two days. It was not until he was fifteen years old that he found his way to Dybdahl's country school and he learned for the first time that there was such a thing as literature and poetry. But the course there was a short one. He, in turn, entered a military school where he took a commercial course and pursued in the following year the occupation of a fisherman among the Lofot Islands, a commissioner and a sewing machine agent.

These various occupations, however, did not stifle that spark of writing genius that seems to make itself known in all ages and in all places in spite of adversity, and so he wrote plays and stories and articles and poems. In these years his first two books were published, "A Mother" and "Helga." From that time on his works met with success, until now he has become equally famous in Europe and America as a playwright and a novelist.

The four finest books written by this Norwegian genius have already been published in English under these titles, "The Great Hunger," "The Face of the World," "The Power of a Lie," and "Treacherous Ground."



# Scandinavian Influence on the English Race



It is curious that the progressive and expanding spirit that characterizes the English race should be so generally referred to their Anglo-Saxon blood, while the transcendent influence of the Scandinavian element is entirely overlooked. The so-called Anglo-Saxons were a mere handful of people in Holstein, where they may still be found in obscurity, the reluctant subjects of Denmark. During their period of dominion in England, the Anglo-Saxons, so far from showing themselves an enterprising people, were notoriously weak, slothful, and degenerate, overrun by the Danes and soon permanently subjected by the Normans. It is to the Danes and the Norwegians that we must look for the actual origin of the national character and institutions of the English people.

★ ★ ★

The Scandinavians were bold and independent. At home they elected their kings and decided everything by the general voice of the *Althing*, or open Parliament. They were the most daring of adventurers; their Vikings spread themselves along the shores of Europe, planting colonies; they subdued England, seized Normandy, besieged Paris, conquered a large portion of Belgium, and made extensive inroads into Spain. They made themselves masters of lower Italy and Sicily under Robert Guiscard, in the eleventh century; during the Crusades they ruled Antioch and Tiberias, under Tancred; and, in the same century, they marched across Germany, and established themselves in Switzerland, where the traditions of their arrival, and traces of their language still remain. In 861 they discovered Iceland, and soon after peopled it; thence they stretched still farther west, discovered Greenland, and, proceeding southward, towards the close of the tenth century they struck upon the shores of North America, it would appear, near the coast of Massachusetts. They seized on Novgorod, and became the founders of the Russian Empire, and of a line of Czars which became extinct only in 1598, when the Slavonic dynasty succeeded. From Russia they made their way to the Black Sea, and in 866 appeared before Constantinople, where their attacks were bought off only on the payment of large sums by the degenerate emperors. From 902 to the fall of the empire, the emperors retained a large bodyguard of Scandinavians, who, armed with double-edged battle-axes, were renowned through the world, under the name of *Varengar*, or the *Varingjar* of the old Icelandic sagas.

★ ★ ★

Such were the ancient Scandinavians. To this extraordinary people the English and their descendants alone bear any resemblance. In the English-speaking races the old Norse fire still burns, and manifests itself in the same love of martial daring and fame, the same indomitable seafaring spirit, the same passion for the discovery of new seas and new lands, and the same insatiable longing for great adventure.

These qualities, derived from stern and rugged Scandinavian ancestry, are reflected in the English love of romance and poetry, devotion to high ideals of life and achievement, and impelling instinct to give these ideals literary expression.



## **"I WISH OUR SCHOOL LESSONS COULD BE TAUGHT THROUGH THE MENTOR"**

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**T**HAT is what one of our young women readers—Miss Zillah Hickox—writes me. So do I wish it, Miss Hickox—with all my heart. The schoolroom and the home reading circle are the two places where, above all, The Mentor wants to “live, move and have its being.” Thousands of teachers throughout the country use The Mentor in their classrooms—to the delight as well as profit of the children, and that is the field of service that The Mentor wants most to fill. To make the pathways of knowledge a pleasure and an enticement to young people—could any service be finer or more worth while than that? We want no better word of appreciation from our teacher readers than the assurance that The Mentor is succeeding in that service. “Really,” writes Miss Hickox, “I should like to write and thank you every time I read The Mentor. It is so entertaining and delightful in its information. I remember and absorb facts when I read The Mentor, while I hardly remember anything learned in dull school books. Oh, I’d part with a good many things before I’d give up my Mentor!”

THE MENTOR.